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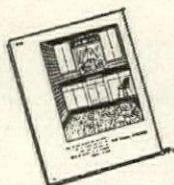
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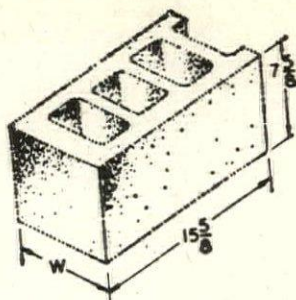
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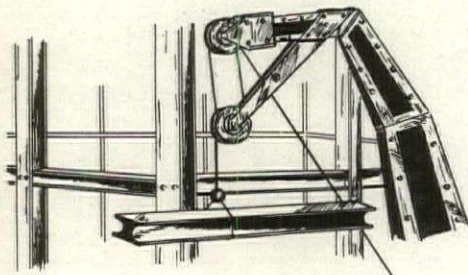
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# New Hampshire ARCHITECT

Official Publication-N.H. Chapter A.I.A.



VOL. 2

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NO. 9

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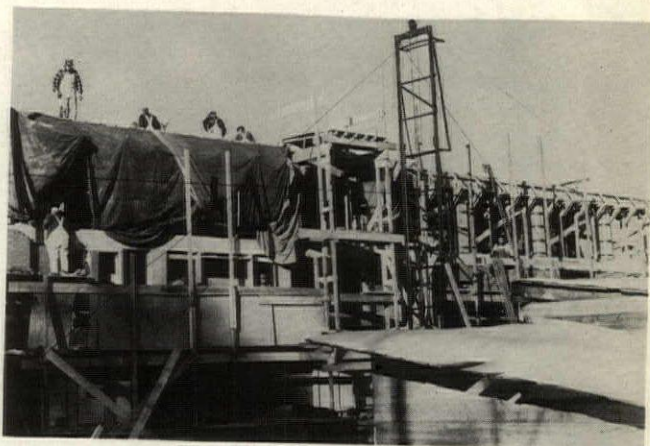
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## COVER PICTURE

Photo shows new dormitory with rooms for 125 women students nearing completion at the University of New Hampshire at Durham. The new dormitory to be known as Sawyer Hall will include usual service rooms, social and recreation rooms, kitchenettes and house director's suite.

The new building is being constructed by Davison Construction Company of Manchester and Tracy and Hildreth of Nashua are the architects.

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# ARCHITEXTOPICS

By Eugene F. Magenau, A. I. A.

Is architecture a business or profession? This is a trick question, almost as bad as that old classic, "Have you stopped beating your wife?" However you answer it you are likely to get into trouble. It is unimportant whether architecture is a business or profession, except that exactness in defining what you are can be helpful in clarifying your aims, methods and attitude.

The law, medicine, theology and pedagogy are generally regarded as being practiced by professional people. Let us acknowledge this for a starter. The distinguishing characteristic seems to be that these people deal in personal services rather than goods. What few goods they furnish in exchange for your money—such as wills, pills, books—are incidental means or evidence of their primary functions.

The business man buys and sells goods. He exchanges certain products for profit. The retail or wholesale merchant is a typical business man. So is the manufacturer.

What about the distributor or the transporter or the salesman? They render a service and they neither make, buy or sell goods. But their service, generally speaking, is not a personal one. They are engaged in transferring goods from one location or ownership to another. Therefore, they are also business men.

There are a few occupations which combine the characteristics of both business and professional activity. For example, opticians render a personal service when they examine your eyes, then they make your glasses up from articles which they bought and in turn sell the finished article to you. Also, the undertaker gives his personal services at your funeral but he has previously sold the casket which solved your final housing problem.

Entertainers, whether in the circus, the burlesque or vaudeville show, the theatre, the movies, radio, television, the concert platform, or wherever, are certainly professional people. They sell their own special skills, but no goods.

Of course, this is far from a complete list of the various types of activity in which human beings endeavor to earn a living. But let us see in which category the architect belongs. Does he render a personal service? Yes, because he uses his own effort and skills to solve the individual problem of another individual or group of individuals. Does the architect make, buy or sell or exchange any

goods? No, because his blueprints are on the means to an end, like the doctor's prescription; and his end product (shelter) neither bought, sold, made or exchanged by him.

Thus Q. E. D., architecture is a profession and not a business. As in all professions, the practitioner must be a good business man in order to succeed in his profession—otherwise he will either fail to earn a living, or get caught by the Internal Revenue Department. But this is not to say that there is anything derogatory about being a mere business man. A supercilious attitude toward business hardly becoming in a professional man, whose livelihood is dependent on it. On the other hand, neither is there any cause for an inflated ego just because you are a professional man. This is simply a matter of definition.

In fact, professional men must work a little harder than they do, to live down the unprofessional conduct of some of their colleagues, and the dubious reputation left by such as the gamblers, the politicians (sometimes), and the prostitutes—that oldest profession in the world.

## Chapter Committees Active This Year

The working committees of the New Hampshire Chapter, A.I.A., have been active in many fields. Their reports to be submitted at the Annual Meeting on May 17 are expected to show considerable progress. There are 19 different individuals filling 32 committee assignments, evidence of a hard-worked core within the Chapter; but broader participation would be most welcome to President Witmer and his colleagues on the Executive Committee. Following is a list of the committees and their members:

**Publicity**—N. Isaak, Thomas, Magenau.

**Membership**—Betley, Orcutt, Hildreth.

**Traveling Exhibit**—Hildreth, Miles, V. H. Huddlestone.

**Contractor Relations**—Peterson, Randolph, Huddlestone.

**State Commission to develop a "Handbook of School Building Planning for New Hampshire"**—Huddlestone, Hudson, Kiley, Magenau, Randlett.

**By-laws**—Lyford, Koehler, Hudson.

**Registration Law**—Chapter officers and architects.

**N. H. Society of Engineers Joint Committee**—Witmer, Tracy.

**N. H. Society of Engineers Emblem and Sign Committee**—Thomas, Snodgrass, Tracy.



# The American Institute of Architects

## *and Its Reason for Being*

In our national history an element about which very little has been written is the formation, growth and activities of the professional societies. The doctors were the first to organize for the sake of self-improvement and the betterment of their service to the public. The American Medical Association was formed in 1847—just a few years more than a century ago. The civil engineers were next, in 1852, and their first organization included the architects; it was known as the American Society of Civil Engineers and Architects. Five years later the architects formed the nucleus of what soon became their national professional body, The American Institute of Architects. Curiously enough, the lawyers, so plentiful in the early days of the republic and so active in its government, did not organize the American Bar Association until 1878.

During the first fifty years of our life as a nation, the building needs were fairly simple—dwellings, town halls, courthouses, churches, for the most part, and the master builders of those days improvised very well indeed, relying on their memories of old-world forms and leaning heavily on books of details that were sent over from England and, later, written and published by a few of our own highly skilled carpenters and woodworkers.

But from about 1850 to 1870, with the rapidly increasing scope of our needs aided by our infatuation with the machine, particularly the scroll saw, our architecture fell to what now seems an all-time low—the Dark Ages of architecture in the United States. It was in this period of dim thinking, when public regard for technical knowledge and orderliness was at such a low ebb, that twelve architects met in New York City to consider how they might improve their individual competence by sharing knowledge and experience, and thus become better able to serve society as it unknowingly deserved to be served. So barren was the field, even in the country's largest metropolis, that the twelve founders were hard put to it to find fifteen others of sufficient competence to share their responsibility in organizing the new technical body. Today, in 1951, there are about 19,000 persons who have been examined and found worthy to be registered in the various states as competent to practice architecture.

It is interesting to examine the aims of this group. One might expect emphasis on the part the architects might benefit themselves or society that seemed rather unsympathetic, if not actually contemptuous of, this ill member of the professions. But no,

the emphasis is placed upon how the architect could better serve society. Here are the objects of The Institute as set forth in the forefront of its by-laws:

The objects of The American Institute of Architects shall be to organize and unite in fellowship the architects of the United States of America; to combine their efforts so as to promote the aesthetic, scientific, and practical efficiency of the profession; to advance the science and art of planning and building by advancing the standards of architectural education, training, and practice; to coordinate the building industry and the profession of architecture to insure the advancement of the living standards of our people through their improved environment; and to make the profession of ever-increasing service to society.

The War between the States soon followed the founding of The Institute, and, while preventing meetings, was not able to quench the smoldering spark. By 1869 Philadelphia had a chapter, then Boston, Cincinnati and

(Continued on page 6)



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(Continued from page 5)

Baltimore. A San Francisco chapter, one in Washington, D. C., one in Michigan and one in central New York State were organized by 1887, and The Institute had begun the publication of its proceedings—technical papers and discussions, sharing the growing knowledge.

Meanwhile another group had come into existence in and about Chicago—the Western Association of Architects. But in 1889, at a Cincinnati convention, the two bodies were merged, retaining the name of the earlier organization, The American Institute of Architects, in which there were now 814 members. New chapters were added—Buffalo, St. Louis, Kansas City, Cleveland, Pittsburgh, Central Ohio, Worcester, Minnesota, Colorado, Southern California, Washington State, Brooklyn—all by 1894, and The Institute was a growing force toward better relationships with private client and government bureaus, and an architecture now worthy of the name.

An important result of The Institute's activities were the new laws being enacted by the states, based on the police power to protect public safety, health and welfare, requiring evidence of competence before issuing a license to use the title architect. Illinois, California and New Jersey were the pioneers in this movement, which now has been incorporated in the laws of all but two of the 48 states.

It is unlikely that we shall ever have a federal license law—the states jealously guard their constitutional rights to regulate activities within their borders as they individually see fit. Nevertheless, the state registration boards have set up, with The Institute's aid, a National Council of Architectural Registration Boards with the aim of achieving some uniformity of requirements among themselves and also facilitating admission to interstate practice.

All state registration laws require that a person seeking to perform architectural service and to have the privilege of using the title of architect shall qualify and fully demonstrate his competence—just as young doctors must submit to examination by their local medical boards. And, just as the young doctor must serve a specified term as intern, so the prospective architect must show not only educational fitness but also a term of years, usually three, of practical experience in an architect's office. If the candidate lacks his degree from an approved architectural school (which now means successfully completing a five-year course in college or university), most states will accept a much longer period of practical experience, usually twelve years. All such safeguards against inexperienced or otherwise incompetent practitioners have come about through the continued efforts of The Institute to maintain

the practice of architecture upon the highest professional plane. Almost all the states recognize the vital fact that architectural practice is a personal matter. Thus, a corporation cannot practice, and, in the case of a firm, all members must be individually licensed if their names are to appear on letterhead or drawings.

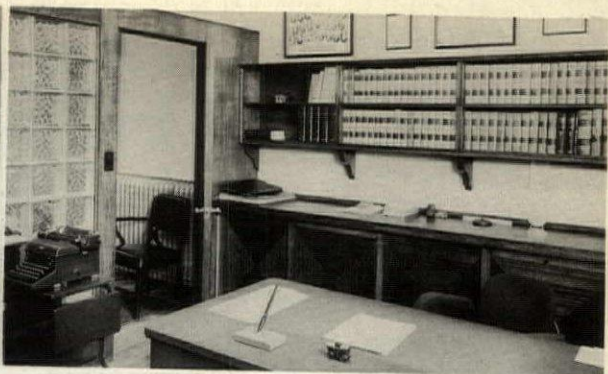
Since the young architects, added yearly to the profession, must reflect the character of the schools in which they are taught, The Institute undertook, in 1942, the task of improving the standards of architectural education. The National Architectural Accrediting Board is the instrument with which this work is being carried forward. Through actual inspection by visiting experts, a school is measured against accepted criteria. The Board appraises the objective phases of the school—faculty, student body, curriculum, financial support. It also weighs the questions of how well the school uses its resources and tools, how successful it is in turning out the sort of young men who will best serve the public and maintain the high plane of ethics that is an Institute requirement of its members. A List of Accredited Schools is published periodically, from which list some schools may be dropped, others admitted. It will be seen that the Board and The Institute are thus exercising a tremendous responsibility in the interests of the architectural profession.

What are this profession's functions? What does this man, the architect, do? You might answer: "He makes the drawings which a building is built," but that is only a small part of his service. When you consult an architect he might, after study of the problem, advise you against building at all. His first task, when you consult him, is to study the case from many angles—its purpose, its economy, its functioning in detail. If a building is required, what of its location, character, community fitness? If it should do what is intended of it, is it a sound financial venture, is it in line with the latest knowledge of what should be a good hospital, school, hotel, factory, church, or other building? Not a thought as yet, you will see, of drawings or specifications, or contracts, building laws, or soil-bearing figures, or comparative capabilities of contractors, heating systems, or the thousand-and-odd matters that must have eventual study and decision.

But all these questions belong to the science of building. If the hearts of men over the ages had been stirred merely by the science of building, architecture would not have enlisted such minds as those of Ictinus, who designed the Parthenon, Hadrian of Rome, or Michelangelo, or Bramante, or the master masons who gave

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*Photos by Eric M. Sanford, Manchester*

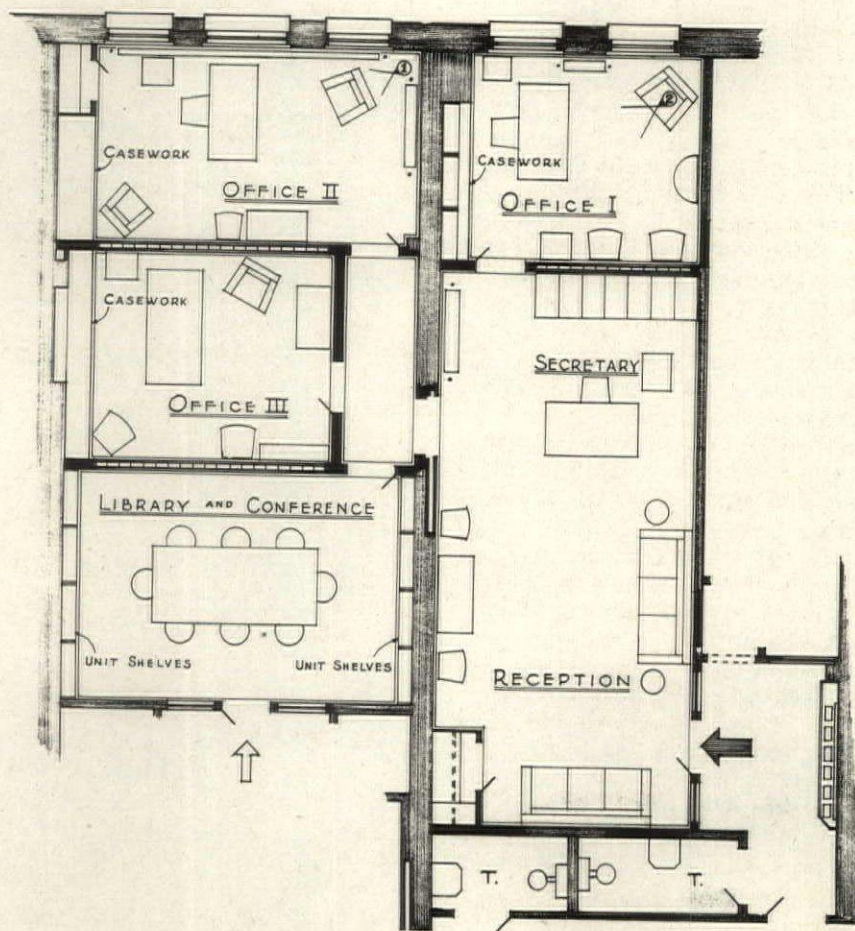
## Remodelled Law Offices

New interior partitions, new casework, acoustic ceilings, lighting fixtures and paint completely transformed these offices into comfortable, efficient and not unimpressive working quarters for Attorneys Winslow H. Horne and Gordon M. Tiffany in Concord. Birch plywood was combined with Weldtex and glass blocks for the new work. No attempt was made to change the existing heavy window casings except to paint them in with walls, in light

colors contrasting with the rich mahogany stain finish of the new woodwork.

The cross partitions are mostly glass block which make a decorative, reasonably sound-proof division without depriving inside offices of daylight. The glass block panels were suspended from new steel beams to avoid cracks and excessive deflection of the existing floor, which it was impractical to reinforce.

Architects: Lyford and Magenau, Concord.  
General Contractor: Reuben E. Murray, Concord.





(Continued from page 6)

the great cathedrals of the Middle Ages. If the science of building well were all there is to architecture, it would not be said to be a history of civilization far more vivid and truthful than the written word. No, it is as a fine art that architecture has found its place in the hearts of men. The architect must be a master builder, able to coordinate the efforts of many men with many skills, but he must be a creative artist if what he produces is to be something more than economical engineering.

Here then, is the high goal to which The American Institute of Architects aspires—the constant betterment of the architects' competence through mutual sharing of knowledge and experience, the constant improvement of the safeguards that law and codes impose, the constant betterment of the education necessary for the practice of architecture, the development of an atmosphere of public taste and social responsibility in which this nation will want, and may finally achieve, great architecture, an architecture worthy of our civilization.

The goal must have seemed far away to that little band of founders in 1857. Nevertheless, the professional body they organized has come of age. It now consists of 97 chapters and 9 state organizations, serving the whole of the United States and its possessions. The schools look to The Institute and its individual members for guidance in the improvement of their methods and curricula. Architects outside its membership look to The Institute to frame and to maintain a plane of ethics in keeping with the importance of architecture in our social fabric. The courts have long recognized the basic principles of practice for which The Institute stands. The Government, through its various departments, comes to The Institute for help in the selection of competent practitioners for its wide-flung activities in many fields of building.

Perhaps the architect's own appreciation of his responsibility is best expressed by Mr. George Bain Cummings, F.A.I.A., in a parallel to the doctors' Hippocratic Oath.

Humbly and proudly I profess my competence under the discipline of architecture.

Upon my most shining personal honor I promise unending devotion to the task of continually studying, learning, seeking, experimenting, that I may become ever better educated and trained for my work.

Upon my most shining personal honor I promise to my community undeviating adherence to the ideal of service to my fellow men as the goal of my effort, that I may honestly and fully earn my living—my right to live among them.

Upon my most shining personal honor I promise to maintain that integrity in practice which will insure to each client the finest possible stewardship of his interest.

Upon my most shining personal honor I promise in the execution of every commission to strive to create beauty as well as order, character as well as safety, spirit of value as well as convenience.

Upon my most shining personal honor I promise to join with my fellow architects to make our profession of greatest possible usefulness and benefit to our society, to share and disseminate all valuable professional knowledge, and to pass on to the succeeding generation the full and fine discipline of the profession, enriched because of my dedication.

H. H. S.

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Stanley Orcutt  
Malcolm D. Hildreth

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### *Contractors and Engineers to Join with Architects*

Announcement has been made by Rowland Oakes, executive secretary of the Associated General Contractors of America, that his organization will have a joint meeting with N. H. Chapter, A. I. A., and N. H. Society of Engineers on April 26 at Yokums, Portsmouth.

Dinner will be served at 7 P. M. and a cocktail hour will precede the joint meeting. Governor Adams will be the principal speaker.

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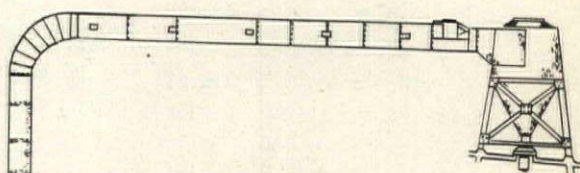
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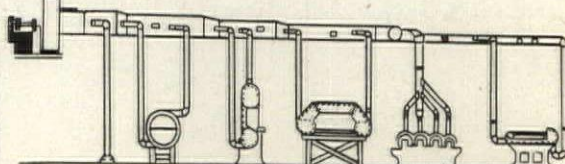
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## THE PRESIDENT SPEAKS

A few weeks ago I had the good fortune in finding several hours of leisure while in New York City before time to catch my train for Boston,—it being late evening and raining I took the opportunity to visit the Grand Central Art Galleries which occupy the fifth floor over the terminal concourse.

Probably no gallery is doing such a good job for contemporary American Art, and who have had the high courage of showing modern alongside of our traditional realistic painters.

If you were to enquire of the attendants, what public opinion by the laymen was expressed about these two schools of Art,—you would be informed, the great majority of lay members and established clients feel the moderns are interlopers and would not take their work home if it were given to them free. They are irritated that the walls of this magnificent gallery should be desecrated with canvases they consider so lacking in artistic merit and fundamental beauty.

On the other hand the moderns feel the spirit and quality of their work is diluted when shown with realistic art.

It is quite apparent in Architecture as in our American Art, that we are going in two directions which are quite opposite. The ultra-modern movement is certainly being pushed to the nth degree, to pure abstraction.

In looking over the recent issues of three

leading Architectural journals I find not illustration portraying any but modern sign. To me it is very unfortunate that journals should so ruthlessly disregard public opinion of the laymen, as to think they long suffer any style by compulsion;—a school of architecture which is developing no more credence than to be recognized as modern whether one from New England should it in Texas or a Floridian visiting the Northwest could recognize there the same style in his own province;—this in my humble opinion is sheer mockery and can lead to nothing more inspiring than a mechanical bot.

New materials, consideration for light color, economy, planning efficiencies, consideration for living habits, all demand new consideration in design and advance,—but do we need to have a stereotype modern style which does not reflect any of our provincial characteristics?

Surely our Architectural Journalists can find many examples of beautiful work both created where the architect had not lost spirit of their people, but rather built these new structures those enduring charming qualities which are inherent peculiar to each province, yet full well the means and knowledge available for meeting present day trends.

